FACULTY OF MUSIC UNIVERSITY OF TORONTO

THURSDAY NOON SERIES

THURSDAY, NOVEMBER 14, 1991

KRISTA BUCKLAND, violin
LYDIA WONG, piano

Les Ombres	Elizabeth Raum
Adieu Babylon	Sid Robinovitch
Caprice No. 8	S.C. Eckhardt-Gramatté
Elegie	Elegie (1899-1974)
Sonata No. 2, Opus 94	Sergei Prokofiev
Moderato	(1891-1953)
Presto	
Andante	
Allegro con brio	

KRISTA BUCKLAND of Toronto is the winner of the 1991 Eckhardt-Gramatté Competition for the Performance of Canadian Music held last May in Brandon, Manitoba. Having begun her violin study in the Suzuki program in Sudbury, Ontario, Krista completed the Bachelor of Music degree at the University of Toronto, winning the Eaton Graduating Scholarship. She is continuing with study in the Artist Diploma Program at the Royal Conservatory of Music with Lorand Fenyves.

She has performed as guest soloist with the University of Toronto, Newfoundland, Oakville, York and Scarborough Symphony Orchestras and was a recent participant in the Schleswig-Holstein Music Festival Orchestra in Germany under Leonard Bernstein, Christoph Eschenbach and Klaus Peter Flor. Krista is currently undertaking a fifteen concert tour across Canada sponsored by the Eckhardt-Gramatté Competition as part of her winner's prize.

Currently residing in Toronto, **LYDIA WONG** was born in Hong Kong and emigrated to Canada in 1973. She holds a Bachelor of Music degree from the University of Toronto and a Concert Recital diploma from the Guildhall School of Music and Drama in London, England where she was a scholarship student of Paul Berkowitz. On an international level Lydia made her London debut at Wigmore Hall in 1985. A frequent visitor to the Banff Centre as both participant and faculty member, Lydia has performed widely as both soloist and chamber musician.

The E-Gré Competition is held annually at Brandon University, in the city of Brandon, Manitoba, rotating annually between piano, strings and voice. The 1992 Competition is for piano and will take place from May 1 to 3.

Tour sponsored by the Eckhardt-Granatté National Music Competiton, Brandon, Manitoba
Transportation arranged courtesy of Canadian Airlines.

Walter Hall -- Edward Johnson Building

Admission Free 12:10pm

PROGRAMME NOTES

Les Ombres was written by Canadian composer Elizabeth Raum for her daughter Erika, a violinist, and her friend Rachel. It is a one-movement work, written in a neo-romantic style, based on a theme first heard in the opening bars of the piano. This theme is transformed throughout the piece; the use of different shades of light and dark brings a variety of meanings to the theme, hence the title, *Les Ombres*, which is the French word for "shadow." The ensemble writing is compact and well-balanced, and Mrs. Raum chooses to remain within a clear center, making this work solid and clear to understand upon the first listening. Mrs. Raum is currently living and writing in Regina, Saskatchewan.

Adieu Babylon is the piece commissioned written for the 1991 E-Gré Competition. It was written by Manitoba-native composer Sid Robinovitch during the month of February, 1991, during the heat of the Persian Gulf War, and was completed after the final land invasion of Kuwait. Since Iraq is the site of ancient Babylon, the music has a characteristic middle-eastern quality. It is intended as a lament for all those who have suffered in that area both in ancient and modern times. Hence, it is prefaced by a quote from Psalm 137: "By the Waters of Babylon, where we sat down and wept." These sections of music are juxtaposed by 20th-century sounds depicting airplanes, the dropping, and exploding of missiles.

Robinovitch is presently residing in Winnipeg. He has been commissioned to write for such groups as the Elmer Isler Singers, Manitoba Chamber Orchestra, Winnipeg Philharmonic Choir and the Winnipeg Symphony Orchestra. He is a member of the Canadian League of Composers and president of the Manitoba Composers Association.

Sophie-Carmen Eckhardt-Gramatté was a composer/violinist/pianist who moved from Vienna Winnipeg, Canada, in 1953. Previous to this move she performed throughout Europe as a violinist and pianist, frequently playing her own compositions. These compositions, including the Ten Caprices for Solo Violin, were often quickly sketched, mostly improvised or created on the instrument and written out later. This *Caprice No. 8* was written in 1925. She later entitled it *Elegie*, being inspired by the drifting snow she saw from the bedside of her dying husband in 1928/29.

In 1949 Prokofiev created the lyrical *Sonata No. 2, Opus 94*, transcribing it from flute to violin with the aid of David Oistrakh. This Sonata, though sounding contemporary, remains clear in "classical" form, and retains memorable themes; in other words, inherently Prokofiev. It is in the standard four movement form. The first movement determines the sonata's character by means of its ornamented opening theme and by graciously lyrical second theme. The second movement, marked Presto, teases with its cross rhythms and Harlequin-like gestures. This is followed by a serene "bluesy" Andante. The finale recalls the optimism of the opening movement in its straightforward connection with its 18th-century classical aesthetics. Hints of Prokofiev's *Peter and the Wolf* creep in at moments, only to be taken over by the opening theme in order to bring this sonata to its roaring final chord.

Notes by Krista Buckland